



Technical Integration and Its Role in The Formal Display of Interior Design

D: Salah Al-Din Qadir Ahmed

Mustansiriya University, Faculty of Basic Education
Department of Family Education and Technical Professions

DOI: <http://doi.org/10.37648/ijrssh.v11i02.008>

Paper Received:

24th January, 2021

Paper Accepted:

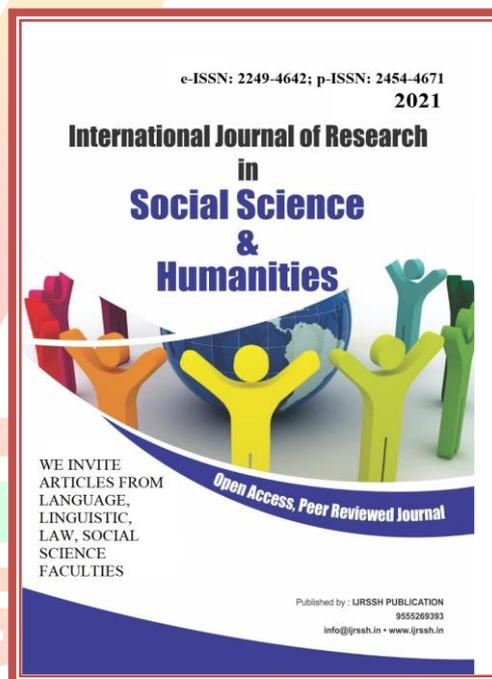
17th February, 2021

Paper Received After Correction:

29th April, 2021

Paper Published:

01st May, 2021



How to cite the article: D: Salah Al-Din Qadir Ahmed, Technical Integration and Its Role in The Formal Display of Interior Design, April-June 2021 Vol 11, Issue 2; 143-177, DOI: <http://doi.org/10.37648/ijrssh.v11i02.008>

ABSTRACT

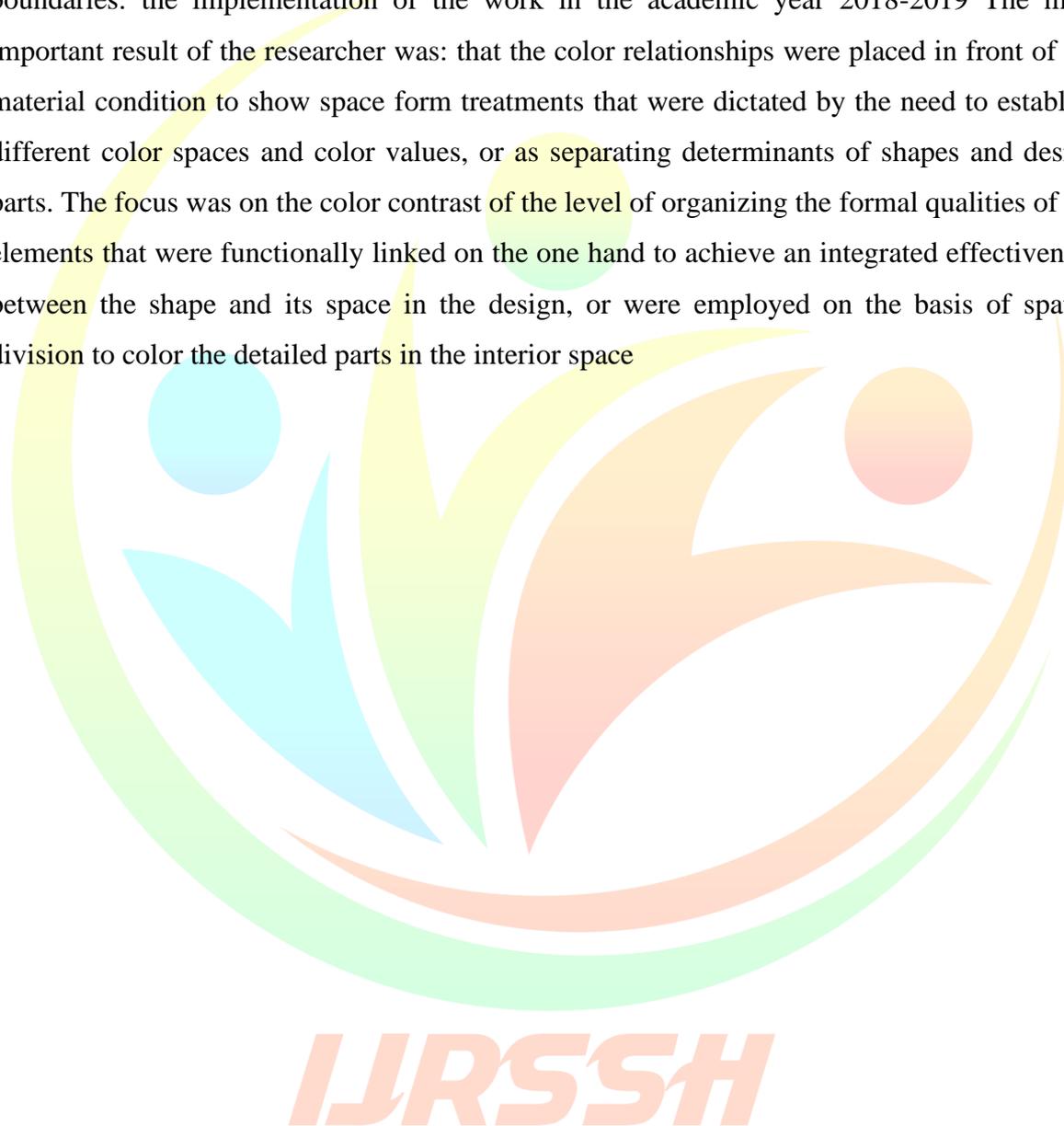
Technical integration and its role in the formal display of interior design

The art of designing decoration in terms of aesthetics and its expressive symbolic connotations is mainly related to interior designs and its values based on formal relationships expressing its intellectual peculiarity in employment, as each of the designs is a mirror of a need and its tastes is not individual in itself, but according to an interactive relationship between the designer and the recipient on the one hand and between society As a whole . Through the formal appearance and content of artistic taste and design philosophy and the extent of the influence and influence of each on the other, especially that the interior designs are clearly subject to and affected by the social and economic environment and the development in the technical field, which formed as motives that gave the designer the ability to devise and innovate new systems resulting from his self-sensitivity to the components From which it derives the design idea In addition to its cultural and philosophical level, which are components and motives that depend on it in the design application, whether in the formations of the foundations and elements and their decorative aspects, they are basically linked to the need for new designs ranging from functional necessity to aesthetic necessity based on constructive relationships of shapes and building systems that support Its objective properties. Based on the foregoing, and through the researcher's review of a set of designs, he found that there is a problem standing in front of the concept of relationships that is taken away and the other by approaching the design construction in terms of structural relations and linkage and the meaning of integration based on the aesthetic and expressive dimensions and the need for compatibility with the functional goal If we take into account the concept of the resulting relationships and the investigator of aesthetic, expressive and functional values in the overall design achievement, and through that, the problem based on imposing the following questions was identified: Does artistic integration have a role in the formal display of these designs? Based on that, the researcher found a justification for a proposition

The research problem in revealing technical integration and its role in the formal display of interior designs

The importance of the research is summarized in the following: - In strengthening design studies representing applied and technical issues in interior designs and placing them in front of the two tasks in this field and the workers of the implementing agencies at the overall

design level, to keep pace with the development of apparent methods from the practical and technical point of view and to research what the beneficiary aspires to of influential elements In developing one's own taste and general society. The research aims to: uncover the concept of technical integration and its role in the formal display of interior design. The research is determined by the following: Objective boundaries: the concept of technical integration and its role in the formal display of interior design Spatial boundaries: Airlines offices. Temporal boundaries: the implementation of the work in the academic year 2018-2019 The most important result of the researcher was: that the color relationships were placed in front of the material condition to show space form treatments that were dictated by the need to establish different color spaces and color values, or as separating determinants of shapes and design parts. The focus was on the color contrast of the level of organizing the formal qualities of the elements that were functionally linked on the one hand to achieve an integrated effectiveness between the shape and its space in the design, or were employed on the basis of spatial division to color the detailed parts in the interior space



CHAPTER ONE: RESEARCH METHODOLOGY

Research Problem

The art of interior design in terms of aesthetics and their symbolic expressive connotations is mainly related to the designs of internal determinants and their values based on formal relationships expressing their intellectual peculiarity based on the concept of employment, considering that the interior designs represent a mirror of a need and a taste not in itself but according to an interactive relationship between the designer and the recipient of On the one hand and between society as a whole, therefore, through the formal appearance and its content as an integrated costume, the overall design output will reveal the artistic taste and design philosophy and the extent of the influence and influence of each on the other, especially since the interior designs are clearly subject and affected by the social and economic environment

In addition to the development in the technical field, which formed as motives that gave the designer the ability to devise and innovate new design systems resulting from his self-sensitivity to the components from which he derives his design idea, in addition to his own cultural and

philosophical level that represent components and motives that depend on it in the design application, whether within the basic formations The elements and their decorative aspects are effectively coupled on the basis of the need for new designs, ranging from functional necessity to aesthetic necessity based on constructive relationships of shapes and based on building systems that support the design theme Therefore, the design construction is not just a collection of components and elements, but rather a coherent and compatible organization of the construction relationships, which makes the designed shapes coherent within the limits and dimensions of the formal achievement through the interconnectedness of the relations to appear as results achieved at the level of integration of the design appearance, and this means the need for an ability and how to analyze it takes several different directions For the level of relationship systems in general and on the technical side in particular according to the formulas of expression and the aesthetic values it achieves, the effect of wh Based on the foregoing, and through the researcher's review of a set of designs, he found that there is a problem standing in front of the concept of relationships that is taken away and the other by approaching the design

building in terms of structural relations through its interconnectedness and the meaning of integration based on the aesthetic and expressive dimensions, taking into consideration the necessity of being appropriate with Functional objective If we take into account the concept of the resulting relationships and the extent to which aesthetic, expressive and functional values are achieved in the overall design achievement, and through that, the problem based on the following question has been identified: What is the role of technical integration to show the formal side in interior design?

Importance and Need for Research

The importance of the research is summarized as follows:

- 1- Show the overall design style as deliberate steps based on studying formal formations according to their structural relationships
- 2- The importance of research is based on referring to integration by highlighting the technical design level in front of the relevant designers and specialists to benefit from it in order to raise the design level in form and content.
- 3- The research contributes to strengthening design studies based on applied topics of technical dimensions in

interior designs and placing them in front of the two tasks in this field and the workers of the implementing agencies at the overall design level, to keep pace with the development of apparent methods in practical and technical terms, as well as researching what the beneficiary aspires to from influential elements In order to develop the recipient's taste in particular and society in general.

- 4- The research can contribute to highlighting the applied design role in relation to supplements depending on the formal organization relationships of the design product and placing them in front of designers in general in planning aesthetic design features, thus enhancing their role as an attractive verifier with an expressive and functional vision as a final accomplished.

Research goal: The research aims to: To uncover the concept of technical integration and its role in the formal display of interior design

Search Limits

The research is determined by the following:

1. Objective boundaries: The concept of artistic integration and its role in the formal display of interior design
2. Spatial boundaries: the interior design of Basra airport lounges and Najaf airport
3. Temporal boundaries: 2018-2019

Defining Terms:

First - technical integration

Complementarity in the Arabic language is stated as: "Complete: perfection: perfection, and perfection: complete: the integration of something, and I completed it, and completed the thing that I outlined and completed" (2-p. 296).

And it says in Al-Mukhtar from Sahih Al-Linguistics: "Complete - completion: perfection, and it has perfected it completes - complete, complete, perfect, and the completeness of something and the completion of something else" (56-p. 458)

He defines integration from:

It is perfect and perfect, and it uses perfection in the selves and in the attributes and actions ... and it is said to complete if its parts are completed and its merits are complete. He completed something and completed it, completed it and beautified it. And a thing was perfected, perfected, and complete was perfect." (17-p. 103). He also knew, "It is the attainment of wholeness, perfection, completion and unity" (113-p. 2)

The Webster dictionary defines integration through the derivative meaning of "Integrate", which means formation to reach a unified whole.

Al-Mawred dictionary defines integration "by union or unification between members of a society or a specific organization with different groups, as well as: total formation or unification with something else to reach the whole" (18-p. 372).

While the Oxford dictionary defines it as "the interconnection of two things to work together

Complementarity defined a thing: that it represents its complete and complete becoming, it is the total formation resulting from the gathering of increasing quantities that leads to a comprehensive unity of them

As for the philosophical dictionary, it defines complementarity as "the transition from a wasted state that cannot be perceived to a focused state that can be perceived" (29 - p. 332) It is evident from this that the resulting variable follows the effect of moving from a dispersed, unfocused state to a clear and composed state that can be fully perceived. He also defined that he "creates homogeneity in an integrated and homogeneous unity" (90-p.7). It shows that this definition shortened the meaning of integration on the basis of homogeneity within the design field to achieve complete unity

He also knew that "integration is the natural entry point for scientific

knowledge, which would focus on developing and deepening thinking processes so that they emerge from the role of measurement, deduction, assumption, planning, decision-making and innovation" (3–p. 9-10).

The researcher has chosen the last definition to be the procedural definition of the term (integration)

Second - formal display

Show:

Linguistically: He was defined as “the Badi and his group (phenomena)” (18, p. 292).

He also knew that “from the verb, there is appeared, there appears an apparition, so it is apparent and apparent” (3, p. 584).

Idiomatically: “It corresponds to the real thing, and the apparent thing is what has been revealed to you without evidence, and against it is hidden or inward, and its clear and obvious synonymity, and defines the apparent as what it appears from the thing in exchange for what it is in itself” (previous source, p. 584). “And it appears from everything above, and its wealth is length and width” (2, p. 69).

And in the absence of a technical definition of the term demonstration, the researcher has created a procedural definition that fits the field of the current

topic of research, which is ((It is the set of outputs and design effects that are visible and perceived directly by the recipient and are part of an intentional or unintentional result in the design to achieve the functional and aesthetic goal))

As for the form: linguistically: “(form) by opening the proverb and plural (forms) and (Shakoul), and this is said by such a form, which is more like. And his way and his destination. " (38, p. 207)

He also defined: “It is the special organization that the sensory mediator adopts for that action, which is likely to provoke in the recipient an aesthetic emotion” (49, p. 8).

CHAPTER TWO: THEORETICAL FRAMEWORK

The First Topic: The Concept of Technical Integration

First: The Concept of Integration

The concept of integration is distinguished by its inclusion in all different areas of life and its connection with other concepts from various fields, and thus it will deal with the concept of integration in some of these different fields and areas. Integration in Islam came that the Islamic religion is the religion of human integration, with all its sublime and sublime meaning of integration, because the perfect is God

Almighty and only perfection comes from him, and his wisdom is evident in every corner of the universe as we see the wonderful supernatural systems in all creatures. The interest of the Islamic religion in the theory of integration and human perfection has been shown, as it is not only a group of ritual acts, but rather a set of solid laws and timeless teachings that define a person's function in his transactions and in his personal, social and civil life. Working with his Qur'anic texts and noble hadiths leads to the integration of divine knowledge and to social integration, and the slave becomes by breaking the stages of integration. The subject of compassion and support from the Creator, may He be glorified and close to him, and as stated in the noble hadith of the Holy Prophet (PBUH): - "Complete the believers in faith, the best of them morally." Thus, "Islam has established the utopian city that looks at and targets the soul and works within the realization of a happy material life for the sake of integrity and elevation of the soul." (5- p. 161). The relationship of complementarity with beauty was explained by the fact that beauty represents a link in the chain of human integration. This means that beauty is a value that contains elements, and its expression aims to represent a quantity of it and its purpose in itself, and that all values and the highest is God, for God

(glory be to Him) is a complete absolute reality, the problem of existence on one side and a fateful and universal truth on the other, so beauty is a revolution against ugliness. Life, its emptiness and its wickedness, hence love and victory was beauty and beauty within integrated limits that it aims to, (89-p. 10-11)

Integration refers to the artistic image as the indissoluble unit of content and form, and the compositional role of the aesthetic assimilation of reality represents the formulation of the integrated image of the world that is embodied by choosing a group composed of coherent parts of the characteristics that are often completely contradictory and which operate as an integrated system of different principles and features that are reconstituted. Based on the laws of a specific type of art, which includes the artistic image and its creation an element of analysis, and this is embodied in the formation process through the selection of the basic features and the evaluation of their importance and in their integration into an integrated whole, where the analysis is an important link in the integrated artistic picture. (See 12-p.40, 43).

Second: What is Integration in Design?

The interior design is based on an accomplished and organized human product - on the basis of the idea of

formation, which requires materials from vocabulary and relationships to work on according to specific organization or systems that determine the properties of their relationships with each other so that they correspond to the designer's skill in order to reach a specific human experience to achieve integration between components as long as the design output. It is considered a human activity related to the designer's pursuit of completeness, so it must be one of the high-end human activities (38-p. 435). Attending and interacting together simultaneously becomes more complex and deep technical expertise. Every design work is a group of impressions coherent in its arrangement, expressing its unity in an integrated way "as that the design represents an integral and inseparable part (53_p.190) although it seems based on differences in combinations, whether in the variations in the design vocabulary of fabrics, The dimensions of the detailed parts, except that the whole design and style limit and prevent these differences to be a present element in itself and for itself, and no element in the design can perform its function without its connection with another element. "The integration of any artistic work lies in its completion of the purpose required of it" (71_p2 .) It also deals with the parts within a design framework in order to collect them and

give them their importance, as well as determine the means used in accordance with the design form, to be inevitably identical with the use of the method that gives the design distinction from other designs. Therefore, integration is characterized by comprehensiveness in the whole within the compatibility of shapes and parts that are related on the other hand between the form and its content in the design. If all that means is in the search for the content of the design work, which indicates that the lack of interest in the formal content will not contribute to the evaluation of the design work, either through the correlation of the relationship between the designs or between the design of the parts itself. Integration "is affected by visual attraction, which includes the design's submission to a set of ideas, plans, and organizations" (66_p.159), to form an outcome of the integration between rational awareness and emotional emotion, so the relationship here is not considered a specific design or aesthetic relationship that leads to uniqueness in functional performance that is both usable and technical. The necessity to reach integration through design requirements and strategies that have multiple interpretations and levels in the design achievement, and this comes through the following:

1- Aesthetic integration and its relationship to formal manifestation

Any design whose operations are carried out by its own tendency towards completion and completeness because its goal is to stimulate a sense of aesthetics, "where every aesthetic purpose carries a specific purpose and interest with it is like the specific rule for a special excitement on the subject related to aesthetic pleasure" (67_p.97). Therefore, aesthetics is an important consideration. In the design achievement, which appears to confirm the characteristics of the interior design environment in particular, which are achieved for the aesthetic in general

A- Aesthetic Perception in Design

Perception is an act of awareness of man as an organizer of information and his desire to explain things. He defined perception as "a process of interaction between the individual and his self and his environment, including the elements in it, according to the difference in the sensory, mental, and aesthetic level" (75_P.37) on the basis that all things have an existence outside the mind, and if they are perceived, an image in the mind that matches with What has been realized If it expresses that mental image obtained from perception, the design establishes a form for those mental images so that they have their presence in terms of the

significance of the form. (98_ pp. 18 and 19), depending on the feeling achieved by the presence of something, which makes it a special meaning. Therefore, "the relationship between them is intertwined and consecutive, and it is difficult to define a point that lies a boundary between the moment of the end of the task of feeling and the start of the perception process" (4_p. 22). The first records the stimuli and the second explains these stimuli and formulates them in a way that can be interpreted and understood. Therefore, perception is affected by a number of factors that contribute to determining its processes, which have their presence in the design process, "the first is objective related to the stimuli in the external environment with design, social and environmental dimensions ... etc., and the other is subjective and related to the individual himself" (111_p.30) and these factors interact with each other to form An integrated system and structure that has its function, to take successive steps in the design formation through the following:

1. Overall overall impression.
2. The distinction between parts and the emergence of details and the definition of the relationship between them.
3. Organize the parts into a monolithic, clear and complete unit. (112_p.139)

In interior design, the achieved stimuli are perceived and reached by the recipient, but he does not respond to all of these stimuli, there is a mental preparation that works to distinguish and move the stimuli that attract his attention, so that these stimuli constitute constants that the designer sets in the interior design to match the perception of the recipient. Perception here means “the conformity of the phenotypic property with the real property” (43_p.28). The perception of the initial process that the designer works on comes by focusing the visual elements of the design, with all its expressive connotations about its aesthetic value, as some elements take on important dimensions to which all other design elements refer

B- The Aesthetic Function and Innovation Processes in Design

The aesthetic function is considered as representing the ability to perceive and assimilate content achieved meaning at the design level as it represents a formation that needs to regulate the visual and emotional aspects to stimulate the senses in a sequential and interconnected manner. Towards the artistic message itself and not towards anything outside it, the artistic message is aesthetic to the extent that its special composition can be made through him or him. Which works to attract the recipient through its configurations, colors,

detailed structural lines as well as its own organization. The effectiveness of attention is based on “the ways in which the individual can select certain stimuli and not others and link them to feeling or immediate awareness” (84_P.107). What is happening in the design of the interior space that is based on clarity and repetition processes as well as uniqueness and difference, the process of replacing stimuli within the design itself is like replacing complements with others, or deleting and adding, with the adoption of transparent places of the material, or it may be a variable of the types of material in the design and this means replacing shapes with others It is known that I, the interior designer, is always looking for procedures that lead to the physical creation of an aesthetic function that is characterized and defined by the design, which pushes him to reconfigure the design reality in his own way and style in order to create a design that has an originality that has not been thought of before, so the less common the idea, the more The degree of its originality, “the innovative employment of design is nothing but the formation of a new image that is drawn from the prevailing concepts, but which differs from it or separate from it” (10_ p. 42), which constitutes a new topic that works to define its aesthetic characteristics and this depends on the degree of taste as well as

on the manner of his perception of the shapes and the form of thinking he designed It influenced the design theme. This requires basic aspects of innovative thinking, including:

- 1- Sense of the problem.
- 2- Intellectual fluency.
- 3- Flexibility and originality. (64_p.193)

Thinking about what has not been achieved previously, comes with what the interior designer possesses of knowledge storage, and then the physical aspects and mechanisms of formation will be the goal of achievement, and accordingly, the innovative effort is achieved by moving from the first idea to the final image with clear and distinct dimensions, so the innovative process in interior design It requires an innovative mindset based on comprehensive experience, which works on the perception of both emotion and thinking, with a sense of subjective and objective vision, for the individual according to his environment "(75_p.115). As the color, and the material "with an effective presence, which is the focus of the creative design process" (37_p. 129) echnology is one of the main pillars in the apparent design process that results in the success or failure of the achievement on the basis of the characteristic of the design that seeks the special method in the

application of certain or multiple methods to achieve the functional and aesthetic purpose, meaning that it represents the embodiment of the effectiveness of the material elements that have always been associated with the way to reach a state. Integration through "a set of principles or means that help to accomplish something or achieve an end, based on accurate scientific foundations whose purpose is work or application" (1_p.53) Therefore, the aesthetic function is affected by what can be perceived from the processes of organization and synthesis of stimuli that come through mental storage, which drives the design process to innovation in seeing, feeling and embodying things based on the creative process associated with them as they represent an integrated product in design

2- Expressive Integration and its Relationship to Formal Display

The term expression is usually associated with "emotions whose presence is manifested in the primary characteristics of any productive work" and works in design to show the meanings and connotations related to the image required by the mind and confirmed by the external appearance that it contains, which contributes to the ability "to clarify, the ability to perceive as well as to comprehend The relationships inherent in

the shapes and then their interpretation later on "(26_ p.20). The expression here arises and is completed when the formal clarity in the interior design has its expressive and communicative capacity in embodiment.

Its reception and perception depends on the compatibility between the formal selection and its content interacting with the recipient, as the forms that suggest the expression achieve a kind of effective communication between the form and the object and then refer to the expressive significance of the movement of all structural relations in the design act. Expressionism for design composition "(86_ p. 46). The logic, harmony, and existence of shapes is related to the knowledge and awareness of the recipient, but they will also be part of the expressive product. "These topics require different methods of creation, and they are basically linked with an agreement between the idea that the designer wants to express and the means of expressing this idea" so that it is employed and treated with what it contains of

Ingredients

For elements, vocabulary, detailed structural activities and associated applied designs to form complementaries whose purpose is to express a specific thing .. to be the first step in achieving this interaction between the design and the recipient, given that the basic assumption

of expressive values or associative values of shapes and bodies "is identical and consistent with its formation, so there is no existence." For any body without an expression among its forms, and there is no expression without a form for the formation of the body, which determines and sometimes controls the design performance process "(116 - p. 35).

That the expressive aspect imposes itself automatically in the interior designs as an accomplishment, so that it can collect a number of connotations and symbols to represent in the end an expressive form, on the basis that symbols are visual formations composed of their function of clarification and representation of concepts "of forms capable of perception that express the human conscience" (34_ p. 58) so that it acquires its visual quality with its intent to arouse a planned and submissive imagination The expressive connotations and their function are intertwined with the environment as well, including the changes it contains to the effect of external interaction, because it constitutes "all the factors that affect the nature of the person's construction" (75_ p.125), in addition to being interfering with the design construction so that it adds a kind of requirements to the interior designer as it is considered from On the other hand, "a catalyst for a spatial and temporal belonging that has meaning and values that

the recipient responds to with what the formation or symbols represent from those meanings and values in the completed design" which makes the interior designer dependent on special form or color options as a reflection of a specific environment in the design of the interior space. Thus, the designer does not rely on choosing the material in itself the objective only, but emphasizes the development of formulas that visualize formal elements stemming from their perceived environmental reality to take an effective role in expressing belonging, in that it is not isolated, but is derived from a spatial sense that is characterized by it. To represent a focal point that has its presence with the recipient "through the importance of the interactive relationship of the design work between the designer and the place interested in the aesthetics of the environment to reach its manifestation" (30, 400) Design trends appear and are integrated according to the cultural and social reality to express the peculiarity and identity of the completed design. This means that the design identity represents "the extent by which the design can be diagnosed as being distinct from others and having its environmental specificity" (93 - p. 214) It is necessary to touch the awareness of the artistic personality of the integrated design. Dimensions related to its realities and roots in interior design to

show a uniting results and features that represent style, technology and aesthetic vision

The artistic identity of interior design is a long-term summary of awareness and experience of the reality of things according to their essential material and spiritual qualities in addition to technology, and thus it represents "the meaning of the truth of things, their authenticity and integrity according to the being of their human depth" (79_p. 39).

The era, and this comes in response to the changes taking into account the adaptation to new horizons that affected the emergence of expressive attitudes towards the contemporary process of consciousness to reveal the designer's subjectivity on the one hand and the civilized self on the other hand. Techniques also take a clear role in the appearance of the design form within close relationships through the overall design development process, showing contrasting colors with its space or in common with it, with clear expressive connotations in terms of the link in choosing the appropriate materials for the design based on the composition structure of the materials, and this requires Executing the design Knowing the features of the materials and their plasticity and their relationships with the design to be executed (82_ p. 22) This image takes the forms of physical elements that carry their

connotations and symbols as a holistic design picture, and it inevitably relates to the external output methods. Adopting the technical method on the other hand "(53_p. 284) and expressive formulas confirm that the design fashion has vital sensory indicative indicators, including many tangible and realistic forces" with the ability to attract and interest the recipient with what it contains of renewal that lies within every integrated artistic work that is important in manifesting "(91_p.13)

Design fashion means the expressive style associated with the change of time movement, which is generally considered "temporary behavioral models" and has also come to represent "a type of temporary behavior originating from emotional motives." It is necessary to emphasize the functional purpose and the importance of highlighting the expressive meaning of it, for different patterns related to the intellectual and social data of the recipient, and this interferes with the method of design coordination with the external appearance, which helps to keep the design fashion for a longer period of time, and any effect on the external appearance comes with the development of fashion and being influenced by it. Not everything that is new may fit with the design structure, which enables it to

highlight the personality of the design work through appropriate selection processes, according to considerations of time and place. In all cases, the design fashion within internal spaces may take multiple stages in its interaction with the recipient, respectively through following

- 1- Presentation phase: exposure to a new format of interior design.
- 2- The interest stage: influencing and trying to identify the components of interior design.
- 3- The generalization stage: the possibility of employment, whether economically, socially or psychologically.
- 4- The experiment phase: which is based on the measurements and mechanism of the human body with use in its narrowest limits.
- 5- Adoption stage: conviction and suitability for usual use. (60_ p.52-54).

Based on that, one of the most important considerations for verifying the state of expressive completeness in the design of the design components is the recipient's judgment on the design topic, "considering that the continuous attempt of expression is also the basis for establishing the unity of design work" (53_p.199). Looking at (1)



Which represents the interior spaces of an airport dependent on expressive completeness in the design of the design components

3- Functional Integration and its Relationship to Formal Visualization

The function represents the main determinant of all the forms that adapt to the design situation and fulfill its purpose in the interior design. The function in its sense represents "the basic duty of the design, according to which it is promised to perform the purposes for which it is designed, and to have forms according to these purposes" (88_p. 39) This means that the style The use of shapes requires the perception of them automatically by each of the design elements that do not only perform their function but also express them, and in this sense "they are always linked to perception and perception" (71_p3). When we realize the purpose of

the shapes and bodies, the interpretation will be on the basis of the perceptual process achieved through "the singular relationship between a tangible form and a tangible goal." That is, the nature of the congruence of shapes in interior design with their function in structural determinants may achieve its purpose in functional integration, relying mainly on "The concerned benefit achieved by the design work" (59_p.7). One of the design-building forces comes from the realization of a functional action that can only be done by interacting with what it expresses in terms of connotations and perception of meanings, and on the basis of which "functional action is required in interior design - as an achievement of a design imperative through the following

- 1- The nature of the shapes used for the furniture.
- 2- The meanings associated with it.
- 3- How to perceive these semantic-based meanings "(93_p. 219).

Through this, each design is linked to a wide area of functional performance activities according to a mental design outcome, as the appearance of the completed design overlaps according to the requirements of the human being, so there are reciprocal types of the job on which the designer works when he changes the design of the function of shapes and bodies, so that it includes aesthetic and material needs. In addition to the psychological and social needs, and this means that the design is not related to a single function "(73_p. 16), so that it makes it coherent to bear the characteristics of the general idea and may functionally linked with the design form." Above all, it means the general idea of functional integration as using things to perform a purpose Assigned to the overall achievement "This means moving with what is invisible my mind to reveal the real function inherent in the physical visible things within the design construction.

The interior designer may sometimes employ different types of materials in designing and shaping furniture so that they show a contradiction in their properties and appearance surfaces, which enables him to obtain designs that vary according to the change in the use of these materials and this depends mainly on the design interconnection process, which requires determining the quality of

materials and accuracy Measurements, which often fall during the design preparation stage, to have an influential role in the technical processes of linking parts according to the variables and characteristics of the material used, as well as choosing the dimensions and details of the parts in addition to other complementary factors so that they can be subjected to a unified system that works on the homogeneity of the functions of the parts while matching them with each other so that Fit and conform to the design architecture and to reinforce

Also the idea of formation and the high ability to show that is related to the specificity of the place and time in which the design is used. Based on that, the most prominent data of integration in the design work is the clear overall perception achieved for the functional purpose by studying its formal and performance capabilities with studying the properties of materials specifications according to their dealings with the structure of the internal space, to represent the basis for embodiment of the sensory and aesthetic expressive state of perception of the interior design function, and this It means that it does not come in the aesthetic of the design itself, but rather to its meaning and its integrated functional importance, looking at the shape



Which illustrates the interior spaces of an airport, which expresses the aesthetic design

Himself by referring to its integrated functional meaning and importance

As one of the uses of the visualization technique in interior design, which works to change the appearance of interior design from everything that is straight and curved, which is subject to design requirements mainly related to size and size as well as the intertwining of the shape, its phenotypic qualities and functional performance, which results in the areas of attraction, focus and tension of blocks as well as being used as a decorative act Steady and fundamental in design in general, as the interior designer seeks to establish the design idea based on the implementation techniques and embody it over the three known dimensions, as it acquires from the authority a special importance to express his technical design expertise. (22_ pp. 33, 37 and 56)

CHAPTER THREE: RESEARCH METHODOLOGY AND PROCEDURES

Research Methodology: Due to the nature of the research, the researcher has adopted the descriptive and analytical approach, which is one of the scientific research methods in order to identify the role of technical integration to show the formal aspect in the interior design of airport lounges in Iraq, because this study requires knowledge of all its details depending mainly on the theoretical framework up to Thorough fulfillment of the research objective

Research community and sample

Since the study represents the role of technical integration to show the formal aspect in the interior design, the intentional selective method was adopted, represented by the internal spaces of airport lounges in Iraq, where the sample of the research community was as follows

Research community: Table of the history of the establishment of airports in Iraq

They implemented the design and construction	Site	The beginnings of the airport	Date created	irport name	ت
French and British companies	16 km west of the capital Baghdad,	Military	1979-1982	Baghdad International Airport	-1
is the second largest airport in Iraq after Baghdad International Airport Where the British company built	20 Km from the city center of Basra	Military - then civilian	the sixties of the twentieth century and developed its structure in the eighties!	Basra International Airport in	-2
British company (Scott Wilson)	in Iraqi Kurdistan, in Erbil Governorate	Military - then civilian	2003-2005	rbil International Airport	-3
1-The Kuwaiti Al-Aqeeq Company until 2011 2- It was built by the Najaf Provincial Council	East of the city of Najaf.	Established on a military air base - then became a civilian	2005	najaf International Airport,	-4
British Royal Air Force	about 5 km from the city center of Mosul, the	Military and then civilian,	1920	Mosul International Airport	-5
was established by the Kurdistan Regional Government, as it is the first airport in Iraq to include Kurdish employees and engineers	Iraqi Kurdistan, 15 km outside the city of Sulaymaniyah(Rabah Rin), in the neighborhood of Baghdad, northeast of Sulaimaniyah,	A civilian in and located between a neighborhood	2003-2005	Sulaymaniyah International Airport	-6
1, the Lebanese Engineering Company 2- Then it was awarded to a Korean company "Incon"	in Iraqi Kurdistan, in the Dohuk governorate, near the district of Smil	A civilian	2012 - work is still in progress	Duhok International Airport	-7
	The city of Nasiriyah, southern Iraq	Military - then civilian	in the seventies of the twentieth century	Nasiriyah International Airport	-8

Models selected as samples within the intentional selection method are:

The first model: a waiting hall in the province of (Basra)

The second model: a waiting room in the province of (Najaf)

Applied Research Tool: - In order to achieve the research objectives, the researcher prepared an analysis form

Aesthetic perception of formal manifestation	esthetic integration	Technical integration
Aesthetic innovation for formal display		
Performing events	Functional integration	
The function of shapes and bodies		
Show meanings for shape	Expressive integration	
The expressive significance of showing the formal		
Cultural reality		

Research Tool Validation

For the purpose of confirming the validity and comprehensiveness of the analysis tool, the validity of the tool was verified by presenting the questionnaire axes of analysis to a group of experts, and thus this form gained its apparent validity for the purposes of applying the analysis in this research, due to its comprehensiveness of

its paragraphs and its validity in determining the objectives of the research

Name of Experts

- 1- Prof. Dr. Faten Abbas Al-Asadi - University of Baghdad - College of Applied Arts - Department of Design
- 2- Assistant Professor Dr. Alaa El-Din Al-Imam - University of Baghdad - College of Applied Arts - Department of Design

3- Assistant Professor Dr. Muhammad Jarallah Tawfiq - Central Technical University - College of Applied Arts - Department of Interior Design Techniques

Axes of Analysis

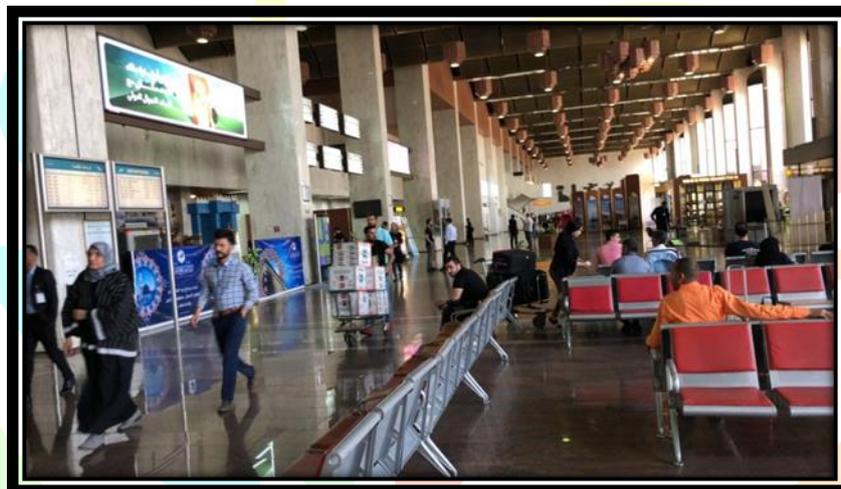
The first axis: the philosophy of aesthetic integration in the formal manifestation

The second axis: the philosophy of expressive integration in the formal manifestation

The third axis: the philosophy of functional integration in the formal display

Sample Analysis

Analysis of the First Model: Basra Airport Waiting Hall



The First Axis: The Philosophy of Aesthetic Integration in the Formal Manifestation

It showed the aesthetic perception of the fixed decorative compositional supplements as a separate series on the basis of condensation of adjacent strips in the form of light paths, which enhanced the perception of the line as a level within the design of the hall ceiling so that it formed a positive part with the detailed

structural unit in repetitive formulas taking a directional kinetic multiplicity that proceeded from top to bottom in the spatial space connected with Some of them constitute a focal point from the upper ends of the hall to show the characteristic of movement, embodiment and exceptional technical performance. The aesthetic innovation was also carried out in the manner of mixing materials to bear detailed features as one in the structural

structural processes to connect the multiple parts in the external output. The interior designer mainly relied on employing the random decorative character of the materials resulting from the design act to form a complementary decoration to create visual effects that the design of the internal spaces of the hall underwent. The model also emphasized the act of the material as a self-decorative complement in highlighting its phenomenal techniques with its equivalent in light values according to its sources to highlight the decorative aesthetic values as a comprehensive perceptual relationship that attracted attention and attraction to it, which showed its peculiarity based on the functional suitability of the idea and the structural design processes to give the visual attraction in relation to the formal display

The Second Axis: The Philosophy of Expressive Integration in The Formal Manifestation

The act of the diversity of the formal integration of the raw materials created expressive and aesthetic connotations in the context of linking the detailed parts, which achieved an uneven and asymmetric formal space division depending on the arrangement and coordination of the interior designs in a coordinated and coherent manner, which determined the appearance of the parts separated from

each other, which achieved a slow visual transition in view To the substantive and formal difference between one part and another that formed a horizontal and vertical repetition in the spatial division of the parts of the design, while the trend appeared as a way to connect the various detailed parts as sharp, contrasting straight lines that worked to contain and cohesion of relations through symmetrical balance and repetition on the horizontal and vertical levels, thus achieving a complete gradual movement And open from the front So that it showed a formal interdependence as a single unit that is not separate from the subjectivity of the hall design, depending on the pattern of the design relationships of seam relations, adjacent and superposition in linking the parts with each other As well as the location of the billboards and their formal contradictions by showing the meanings that expressed the choice of the main question about what relates to the location of these billboards as if it were a tacit answer meaning the internal space was filled by the formal exaggeration of the size of the billboards The design idea in its implicit meaning was based on the idea of showing non-simple meanings by employing phrases and words that indicated the observation to form its formal image in the hall to show an attempt by the interior designer to show

the unity of form with the content in the design output of the idea of interior design. While the graphic vocabulary expressed the religious belief and a large group of recipients, and the environmental cultural reality of the society in which the designer lives, where all the images that took a space in the design space were distinguished by their expressive meanings and their special connotations through their impact on the recipient.

By relying on highlighting the expressive semantic aspect in understanding the meaning of the image to convey a visual message and address the historical heritage and its spatial connections, by addressing it through the inherited legacy and to form part of its cultural repository.

The Third Axis: The Philosophy of Functional Integration in The Formal Display

The interior designer has added the relations linking the functional integration in the hall in a mobile way to the performance activities of the design structure according to similar and identical structural relationships in the structural determinants, while the special part of the non-structural determinants showed a disparate and mobile shape in view of the spatial breadth of the detailed parts. Where the detailed design of the performance activities was distinguished on the basis of

the interconnectedness of the formal, directional and tactile action directly within a superimposed unit in its visual field based on the variables of the technical action in employing the material to enhance the optical values of aesthetic dimensions and their impact on the design structure.

While the decorative aspect of the function of the added shapes and bodies was formed by using lighting strips, as it achieved its peculiarity by looking at the adaptation and formal coordination of the materials used, to show its functional and aesthetic purpose for the ceiling so that it actually formed our decoration complementing and exciting the attention and attraction through the convergence of vertical lines, which worked to emphasize the areas of connection between Partial, sequentially and switching between the integrity that was characterized by its closeness within its design space by choosing its dark color. It also showed the linking relationships for the function of shapes and bodies as an integral force of linear regularity to form an essential element in showing stability and integrity in an orderly and complementary manner, so that it fits with the movement of the flow of bodies, while the aesthetics of straight lines were highlighted to be a mobile form consistent and consistent with the dimensions of the internal space

structure and balanced with the proportions of the parts link Some of them are in length, width and depth within certain restrictions that require aesthetic

and functional design, which have an impact on the ratio of the structure of the interior space.

Second: Analysis of The Second Model - Najaf Airport Waiting Hall



The First Axis: The Philosophy of Aesthetic Integration in The Formal Manifestation

The appearance of the interior space is designed on the basis of aesthetic perception through the overlap between the detailed lines of the interior design within the fixed structural complements to form a unit and focal point in the vision of the model in a multiple way in order to display the form between the static movement in its spatial space and the mobile movement of the complements within the structural determinants The model also showed the interconnected relationships such as the relationship of the area gradient as a single, non-fragmented unit that narrows in the middle of the hall

so that the focus is mainly on the special part of the seats sitting as a repetitive shape and adherent to the body structure to gradually descend towards the depth as a mobile and contrasting form and to take larger dimensions of the design body to give an aesthetic innovation of the structure The hall's design is within detailed vertical and horizontal lines once again coordinated in the surrounding walls to highlight the aesthetic apparent in the hall.

Noting the appearance of stability, stability and straightness in its vertical and tilted direction towards the back for the formal blame with the structure and flow of design The linear organization relations also emerged with features that have their

own structure for the distribution of parts in relation to the complements and non-structural elements in general, and realizing the formal sovereignty associated with the open space of the structural determinants to show the inconsistency with the directionality of the boundary ends, which is designed with the indicative piece and written on it (the movement of travelers), forming a space expressing its energies from During the unit all

The Second Axis: The Philosophy of Expressive Integration in The Formal Manifestation

The design construction within the internal space showed the multiplicity of expressive energy by showing the meanings possessed by the physical characteristics of the materials by relying on the detailed lines, which came in the forefront of the lighting lines, the repetitive shape as well as the mobile form of the secondary ceilings, taking into account the gradient relationship in the visual transition between the detailed lines so that they I took a closed spatial division of a group that is interconnected and interconnected in a way that is not symmetrically connected to the complements through this kind of formal and technical interdependence The design of the hall space also included several data and patterns of expressive significance that

has the characteristic of diversity in a balanced way, so that it was consistent with its qualities and style due to the contradiction of color values within the black-colored space with what the fixed ornamental aspect achieved in the emergence of the dominance and dominance of the central personal area as well as the formal spatial emphasis. I worked to achieve a rhythmic repetition that is not monotonous, as the detailed parts were built on the basis of similarity and dissonance relations in some of them and congruence in others, where the similarity emerged as a result of the material, color and shape, including its expressive significance, while the dissonance came on the basis of the contrast between the upper and lower sides By directionality as well as by dependence to employ the supplement

The interior designer also relied on using the image of the apparent meaning while not touching on the subconscious meaning, but rather leaving it to the analysis of the recipient through the clarity of the idea that calls for action and in a way that bears the strength of the structural and non-structural elements that express the need for this internal environment for this strength, as it embodied in a simplified manner the design meaning behind Real life as a witness

It also showed the use of the integration of the existing column shape on which it is written (the movement of travelers) to make it as a formal semantic enhancer first and secondly because it formed the reality of the link between the idea and society and the internal environment, as well as the color connotation which is the starting point to bear clear connotations for the recipient according to its effects that express the reflections of reality Cultural and to emphasize its integration and mixing with the unity of image and writing styles distributed on the spaces of the interior space The hall design also provided intellectual meanings of cultural reality, so that the recipient can realize the importance of those designs that were distinguished by spatial positioning, in order to enhance the implicit meaning in the integration of the internal space. As if it was an implicit answer to the question in a design form through the spatial activation of form and space, through the adoption of a group of images that were characterized in their properties and meanings between cultural reality with expressive connotations to convey the idea inspired by the abstract being a realistic image

The Third Axis: The Philosophy of Functional Integration in The Formal Display

The structural processes were distinguished within the performance activities of the hall on the basis of a single design space, adopting diversification in the special appearance styles, and depending on the design content of the raw techniques and their action in arousing attention in the visual field, which exploited the designer of the formal manifestation within the expressive and functional aesthetic formulas of the connecting techniques. Continuity of communication in the overall visual field. Whereas, the shapes and bodies, which formed a basic element in highlighting the design aesthetics, especially in a familiar and traditional way, were employed on the basis of the relations of contradiction and contradiction between the basic material of the inner space and the rawness of the complements, so that a visual dominance was created resulting from the act of formal and objective contradiction to it, forming the peculiarity of the uniqueness, which gave importance and emphasis to attract attention. The excitement of the meeting of contradictory ores as ends was characterized by closedness in the form of generative linear paths and with variable growth The hall's design was also subjected to a grouping organizational

distribution defined in its function on the basis of interconnectedness as part of the function of its formal body in building the internal space, as it mainly depended on the central organization on one of the side axes, which took a certain direction that came after the functional requirements of the materials used, and the iterative process showed Radiographically and centrally as a series of contiguous, contiguous detail lines with uneven gradient transition

THE FOURTH CHAPTER: RESULTS

1. It appeared that the general shape of most models of design samples has been stipulated within the formulas of compatibility with the adoption of the functional and use action as the results of the interior design, thus achieving integration with the level of the formal performance of the interior space.

2. Model (1) confirmed the effectiveness of optical values with multiple uses through the same material or applied designs added, as it was based on adopting the detailed design of the parts as a necessity to show formal effects that are integrated with the overall structure of the interior design

3. The effectiveness of the two models emerged through the trend, as most of the approved designs showed specific formal

and detailed directionality, which led to the preservation of the linkage and regularity of the parts, as some of them appeared within the second model based on the diversity of trends due to the multiplicity and apparent formal variation with the detailed parts connected to each other.

4. The results of the research emerged to clarify the importance of the formal organization through the foundations that confirm the level achieved, while identifying the basic features of the integration of the design achievement, as the two models were characterized by balanced vision events in the distribution of the detailed parts, which made them complement each other.

5. The two models achieved harmony in the multiple usage with respect to the detailed action of the parts, so that they showed harmony in the qualities, harmony in the style and the external form as well as achieving harmony in the characteristics of the external form. It also achieved harmony in the function to emphasize the design level of the interior spaces.

6. The interior design of the two models focused on achieving sovereignty in the detailed parts, including the applied designs, to show formal effects that were integrated with the design level. The sovereignty also showed the detailed parts

with parity in the general sovereignty because they were basically associated with the formal design content of the furniture to integrate with the performance action with the design Internal spaces

7. The design diversity appeared on the basis of the multiplicity of materials based on the applied designs that were implemented to achieve a partial difference within the comprehensive whole while emphasizing the ability to form and contain to achieve the unity of diversity integrated

8. It was evident through the design relationships that the interconnectedness process was generally subject to a comprehensive detailed structural requirement within the two models as it differed in the degree of direct and indirect correlation for the completion of the design. The method of direct connection through interlacing and adjacent relations, as well as achieving the superposition relationship to show the area of formative action The general design of the interior, while the overlap relationship was achieved by the act of directing one of the parts by partial penetration, showing interconnectedness with each other, while the contact relationship showed a state of contact of the end parties with respect to the parts, forming a central attraction point that strengthens the feeling of containment.

While the parts appeared incomplete in and of themselves as a result of the intersection of one part on another part alternately, it appeared as a complete unit in the interior design

9. The linear arrangement emerged, applying a series of separate and adjacent lines, which worked to achieve the symmetric axial balance of the left and right sides with the formation of repetitive, equal-dimensional paths, while the central organization appeared based on the parts centered around a specific area of the design structure of the internal space, while the radial arrangement appeared By referring to a central focus in the composition of the parts in the form of circular linear paths to appear as part of their formal function

10. Within the two models, the interior designer employed the applied designs of complementary and added compositional dimensions, highlighting the aesthetic and expressive values in relation to the design of the interior space function.

11. The structural applied designs were shown within the structure of the internal spaces of the two models on the basis of employing the morphological variables of the detailed parts and also appeared as morphological variables of the material itself so that it showed its use so that some of it appeared as a synthetic application

design within the structure of the detailed interior design

12. Most of the designs within the two models were characterized by the use of multiple design methods and treatments that showed formal and apparent effects to achieve excitement and attraction, as the interior designer invested the capabilities of dealing with applied designs in highlighting the aesthetic aspects within the design of the two models' hall space, to highlight the forces of attraction as an exceptional action while giving them Preference in the design of the interior spaces hall of the two models.

13. The two models emerged as an intellectual unit that had its intentional goal of highlighting the design specificity with adaptation according to environmental conditions in terms of interior designs with the supplements they contained.

14. The two models included designs with special mental perceptions based on the overlap between the individual style of the interior designer and the technical style embodied in the general appearance of the interior spaces.

CONCLUSIONS

In light of the research results it concludes

1. The design models were mainly based on the material and its quality of flexibility, ductility and smoothness. Its features and properties were invested in it to show the design content of the space because of its motives located in highlighting the aesthetic and functional aspects that integrate with the conditions of the use act and its requirements in the interior designs

2. Most of the designs depended on the formal familiarity of the plant vocabulary and giving it preference to represent the true dimension of the design idea, which made other units of secondary importance interfere with them with specific and indefinite movements. In the design construction of

3. The color relationships depend on choosing the material condition to show space form treatments that are driven by the need to establish color spaces and varying color values, as separating determinants of shapes and their design parts. The focus was on the color variation of the level of organizing the formal qualities of the elements that were functionally linked on the one hand to achieve an integrated effectiveness between the shape and its space in the design as it was employed on the basis of spatial division with respect to the detailed parts of the internal space the space

4. The directional diversity of the formal vocabulary within the design construction constitutes the objective unit which represented the supremacy of the one direction and thus facilitated the thoughtful and accurate recruitment processes according to the detailed and structural application systems for the design building. Thus, the detailed parts were subjected to the capabilities of designs expressing a single movement compatible and consistent with its spatial characteristics

5. The dominance and dominance designs were not achieved unilaterally and unilaterally based on the design level due to their lack of consistency in form and subject as they were distributed on many levels of importance and attraction. The detailed parts specified in the dimensions, material, color in the design construction

6. The organic unit depends relatively on the overall design structure Which can be adopted within the detailed parts separately, each in its own form, by employing (color, materials, dimensions of parts), with the choice of applied designs added so that they are linked objectively on the basis of the design parts relationships as well as its relationship with the whole achieved with the diversity of the functional field of design. To form a

necessity to achieve integration between design and objective containment

7. The applied design aspect represents an important presence that integrates with the design construction, such as synthetic or additive decorative forms, with the material formations to function as a comprehensive unit by virtue of its functional performance, which indicates that it has taken a true technical link on the basis of its design construction

8. The role of achieving design patterns is based on excitement and attraction through a new, innovative and unfamiliar organizational vision resulting from the difference and diversity of expression in some designs through mixing, composition and change in formal relationships as well as employing vocabulary, materials and colors in design in general, or in detailed structural design. In particular, I include applied design, to represent visual effects that possesses their specificity achieved through aesthetic, functional and expressive integration. objective features in the construction of the detailed interior design. They are based and adapt to environmental conditions as common objective elements that are integrated with physical elements of technical dimensions that can be adopted within the design achievement

RECOMMENDATIONS

1. The necessity to take into account the technical methods of the material by developing formal variables for the phenotypic characteristics, depending on making variations in the design methods for the design composition to interact and integrate with the functional and aesthetic goal of designs
2. Emphasis on the importance of applied designs and the variables it achieves consistent with the formal design properties in the formation of synthetic and additive treatments linked and within the requirements of the design idea, as a formal necessity consistent and realizing its utility function
3. Emphasizing that the designer has an effective role in the design process and possesses full culture and awareness in operating his means, keeping pace with international technology and technology in interior designs, and employing what is appropriate and consistent with the elements of society.

THE PROPOSALS

1. Conducting a comparative study between the styles of designers of Arab and international countries for interior designs that examines the design role of forming and embedding design relationships and structural formal systems as a factor within the influence that embodies the selection processes for the class and the spatial and temporal determinant
2. Conducting a study of the technical influence and its methods of design display of advanced technologies, which stimulates the creation of modern stylistic formulas that interact with the constituents and determinants associated with interior designs.

IJRSSH

SOURCES

1. Ibrahim Madkour. The Philosophical Dictionary, The World of Books, Beirut, d.
2. Ibn Manzur, Jamal al-Din, Lisan al-Arab, Beirut, Dr.
3. Abu Shakra, Ghazi, Integration (The Theory of Knowledge), Integrated Sciences in Its Nature and Applied Models in its Learning, Institute for Arab Development, Beirut, 1977.
4. Al-Ahmad, Amal Mansour Ali. The Psychology of Perception, Damascus University Press, College of Education, 1996.
5. Ahmed Amin, Integration in Islam, Part 1, Dar Al-Ma'rifah for Printing and Publishing, Beirut, Lebanon.
6. Khalil Ibrahim Compliance. Employing the indications of inherited Arab costumes in the theatrical presentation of foreign text, PhD thesis, University of Baghdad, College of Fine Arts, Department of Theater, Baghdad, 1996.
7. Princess Helmy. An Introduction to Aesthetics, Dar Al Thaqafa for Publishing and Distribution, Cairo, 1976.
8. Ovsyanikov, Mikhail, Frachenko, Mikhail, Aesthetics of the Artistic Image, TR, Reda Al-Zahir, Al-Hamdani House for Printing and Publishing, Aden, Yemen, 1985.
9. Al-Bustani, Mouallem Boutros, The Muhit Al Muheet Dictionary, printed at the Jawad Foundation for Printing, Lebanon Library, Beirut, 1975.
10. Al-Baalbaki, Mounir, Al-Mawred Dictionary, English-Arabic, Dar Al-Alam Al-Malayn, 19th Edition, Beirut, 1985.
11. Al-Baldawi, Muhammad Thabet. Formal Transformations in the Design of Islamic Interior Spaces, PhD Thesis, University of Baghdad, College of Fine Arts, Department of Design, Baghdad, 2001
12. Al-Tamimi, Bushra Fadel Saleh. Phenotypic defects of ready-made women's and girls' clothes in the Republic of Iraq and ways to avoid them, Master Thesis, University of Baghdad, College of Education for Girls, Baghdad, 1994.
13. Al-Jabri, Muhammad Ayed. The Structure of Arab Verb (Critical Analytical Study of Knowledge Systems in Arab Culture), Center for Arab Unity Studies, Beirut, 1987.

14. Al-Jubouri, Sattar Hammadi. Color relations and their effect on the movement of surfaces in the design space, PhD thesis, University of Baghdad, College of Fine Arts, Department of Design, Baghdad, 1997.
15. Jamil Saliba. Philosophical Dictionary, 1st Edition, Lebanese Book House, Lebanon, Beirut, 1971.
16. Georgi, Kepesi. A study of art and environmental awareness, TR: Hashem Al-Tawil, Al-Rewaqa Magazine, Issue 9, Baghdad, 1980.
17. John Doy. Art is an experience, see: Zakaria Ibrahim, Arab Renaissance Publishing House, Cairo, 1983
18. -, - -. Convex Mirrors - From Structuralism to Deconstruction, The World of Knowledge Series, No. 232, Al-Risalah Press, Kuwait, 1998.
19. -, - -. Concave Mirrors - Towards an Arab Critical Theory, World of Knowledge Series, No. 272, Al-Watan Press, Kuwait, 2001.
20. Al-Didi, Abdel-Fattah. Behavior and Perception, An Introduction to Psychology, 1st Edition, The Anglo-Egyptian Library, 1972.
21. Al-Rubaie, Abbas Jasim. Form, Motion and Resultant Relationships in Two-Dimensional Design Processes, PhD Thesis, University of Baghdad, College of Fine Arts, Department of Design, Baghdad, 1999.
22. Raad Hassoun Khudair. Meaning and Expression in the Design Process of Interior Environments, PhD Thesis, University of Baghdad, College of Fine Arts, Department of Design, Baghdad, 1999.
23. Zakaria Ibrahim. Philosophy of Art in Contemporary Thought, Egypt Library, Cairo, d.
24. Al-Subiki, Muhammad Abd al-Latif, others. Al-Mukhtar in Sahih Al-Lugha, 5th Edition, Al-Istiqama Press, Cairo, 1934.
25. Stolnitz, Jerome. Artistic criticism (an aesthetic and philosophical study), Tr: Fouad Zakaria, MT: Ain Shams University, Cairo, 1974.
26. Scott, Robert Gillam. Basics of Design, see: Mohamed Mahmoud Youssef, Nahdet Misr Publishing House, Cairo, 1980.
27. Al-Samman, Samia Ibrahim Lotfi. Encyclopedia of Clothes, Alexandria University, Department of Home Economics, Faculty of Agriculture, 1997.

28. The master of good God. Introduction to the behavioral sciences, The World of Books, Edition 2, 1974
29. Shaker Abdul Hamid. The Creative Process in the Art of Photography, The World of Knowledge Series, No. 109, Politics Press, Kuwait, 1987.
30. Aesthetic Preference (A Study in the Psychology of Artistic Appreciation), World of Knowledge Series, No. 267, Al-Watan Press, Kuwait, 2001.
31. Al-Shouneh, Ihab Muhammad. Modern Movement in Architecture - An Analytical Study of Function in Modern Movements, Master Thesis, University of Baghdad, College of Engineering, Department of Architecture, Baghdad, 1991.
32. Sherzad, Sherine Ehsan. Principles in Art and Architecture, Arab House for Printing, Baghdad, 1985.
33. Abdin, Alia, Studies in the Psychology of Clothes, Arab Thought House, Cairo, Egypt, 1996.
34. Just complete. The Iraqi formation. Establishment and Diversity, 1st Edition, House of General Cultural Affairs, Ministry of Culture and Information, Baghdad, 2000
35. Al-Ani, Sanadar, and Mona Al-Awady. Introduction to Fabric Design and Printing, Ministry of Higher Education and Scientific Research, Dar Al-Hikma Printing and Publishing, Mosul, 1990
36. Al-Ani, Hind Muhammad Sahab. Aesthetic Values in Children's Fabrics and Fashion Designs and their Dialectical Relationship, PhD Thesis, University of Baghdad, College of Fine Arts, Department of Design, Baghdad, 2002.
37. Abdel Fattah Riad. Training in Plastic Arts, Dar Al-Nahda Al-Arabiya, Cairo, 1973.
38. Ali Shalak, Art and Beauty, University Foundation for Studies, Publishing and Distribution, Beirut, Lebanon, 1992.
39. Ali Abdul-Jabbar Kazem. The Problem of Artistic Integration in the Iraqi Theatrical Show, MA Thesis, University of Baghdad, College of Fine Arts, Theater Department, Baghdad, 1989.
40. Emad Zaki, Izzat Rizk Musa. Fashion Design, Future House for Publishing and Distribution, Amman, Jordan, 1995.
41. Al-Awadi, Mona Ayed. Setting Directions for Iraqi Cotton Fabrics, PhD thesis, University of Baghdad, College of Fine Arts, Department of Design, Baghdad, 1996.

42. Carthaginian, Hazem. Al-Bulagha Method and the Release of Writers, Presented and Investigated by Muhammad Al-Jib Bin Al-Khawjah, Dar Al-Arabiya Al-Islami, Beirut, 1981, pp. 18-19
43. Maan Jassim Muhammad Amin. Aesthetic Judgment between Perception and Artistic Appreciation, Master Thesis, University of Baghdad, College of Fine Arts, Department of Fine Arts, Baghdad, 2001.
44. Al-Meligy, Helmy, Contemporary Psychology, 2nd Edition, Dar Al-Nahda Al-Arabiya for Printing and Publishing, 2nd Edition, Beirut, 1972.
45. Al-Nujihi, Muhammad Labib, Integrated Curriculum in High School, Kuwait Teachers Association, 1979.
46. Hoda Mahmoud Omar. Industrial Design, Art and Science, Arab Foundation for Studies and Publishing, 1st Edition, Dar Al-Faris for Publishing and Distribution, Jordan, 2004.

